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## DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1909

## V. CONCLUSION

OF the objects purchased for the Department of Classical Art during the year 1909—all of which are now exhibited in Gallery 10 of the first floor—six marble sculptures still remain to be described. The

first of these is the fragmentary Portrait-statue of a Man (fig. 2), of life size, and of late Greek workmanship, dating probably from the second or third century B.C. He is seated in an easy posture, the right leg extended and the left drawn back so that the heel rests against the seat, which the sculptor left as a simple, square block, slightly concave on the front, not fashioning it into a chair as is the case with most Greek portrait-statues. Although the head and arms are missing, this is easily recognizable as a portrait, rather than the statue of a divinity, by the costume and by the proportions of the figure, which is lack-

ing in the fullness and roundness that the Greeks gave to their ideal figures, and is distinctly a study of an individual rather than an idealized type. The large himation or mantle, in which it is almost entirely enveloped, is arranged in a few sweeping, vigorous folds which give a fine sense of animation to the composition; and it is in the execution of these that

we see most clearly the free hand of a Greek sculptor as distinguished from the stilted, mechanical work of the Roman copyist. In its present condition the beauty of the workmanship is made the more apparent by the rich, creamy tone of the marble.

The action of the upper half of the figure is directed sharply toward the left; the right arm was evidently carried in the same direction, and the left arm was bent

sharply at the elbow.

The presence of several drill holes in the upper part of this arm indicates that some object was attached here, and it may therefore be that the statue was that of a poet, represented as playing upon a lyre, in somewhat the attitude of the so-called "Anakreon," formerly in the Villa Borghese and now in the Museum of Ny Carlsberg, Copenhagen. This, however, is a mere conjecture, and other restorations are possible.

Upon the front of the seat, near the left foot, is engraved the signature of the artist—*Ζεύξις ἐπόησεν* (Zeuxis made this). Of the sculptor Zeuxis nothing further is known, as his name appears

here for the first time; but it may be said that he is not to be identified with the famous painter of the same name, as the character of the inscription, as well as of the sculpture generally, shows that the sculptor lived at a much later period. The statue was found during excavations in the Villa Patrizi, Rome, in 1903, and its discovery was recorded in *Notizie degli*

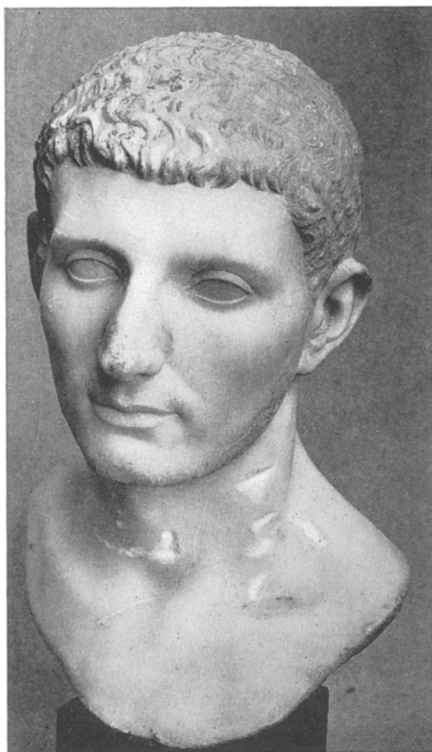


FIG. 1. PORTRAIT OF A YOUNG ROMAN, FIRST CENTURY A. D.

Scavi for 1904, p. 205. It was included in the Ferroni Sale, in April, 1909, Cat. No. 756.

The second marble may be described as an interesting portrait of a rather uninteresting personality, the life-size Bust

insistence on details, which makes the Roman sculptors of that period rank among the greatest artists in portraiture that the world has known. The Museum is fortunate in possessing so fine an example of their work in so excellent a

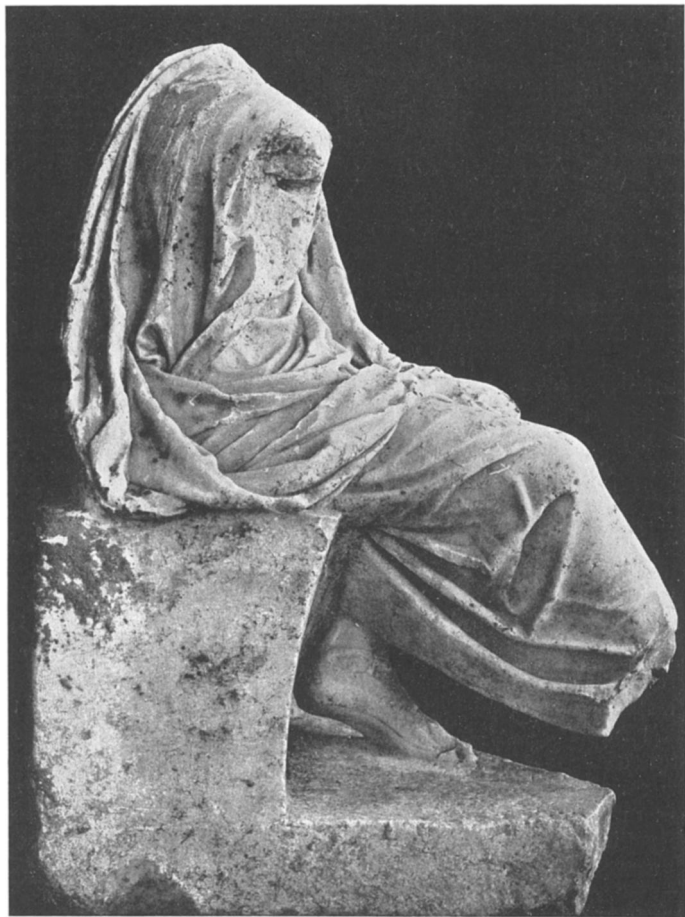


FIG. 2. GREEK PORTRAIT-STATUE. SECOND OR THIRD CENTURY, B. C.

of a Young Roman of the early Imperial epoch (fig. 1), dating probably from the first half of the first century A.D. Though the subject was evidently a man of no great force either of character or intellect, the sculptor was able to give his portrayal of him that intensely human quality, tempered by an avoidance of too great

state of preservation. With the exception of the scars upon the neck, the freshness of which suggests that they must have been made by the pick at the time of discovery, the bust is practically uninjured; and with the removal of the incrustation with which it was covered up to the time of its purchase, the surface now stands revealed with

exceptional brilliancy, so that nothing is lost of the delicate finish which the sculptor gave to his modeling.

Next in importance comes the charming fragment of a small figure of a nude Aphrodite (fig. 3, height  $16\frac{3}{4}$  in., 42.5 cm.). The type and pose may be seen in many collections of ancient marbles, in figures of various sizes, the number of which indicates that they were derived from some famous original, of which no record remains except these reproductions. Comparison of them shows that the goddess was probably represented as rising from the sea (Anadyomene), with both hands wringing the water from her hair, and our figure may be interpreted accordingly. Action of this kind gave a graceful movement to the body that was particularly attractive to the sculptors of the second half of the fourth century B.C., the period to which the original probably belonged; and though but a fragment, our figure shows admirably both the grace of the movement and the beautiful lines and proportions of the body through which it was expressed.

In contrast to this, the fourth piece (fig. 4) takes us again into the field of Roman portraiture. This is a Relief from a Tomb, representing two portrait-busts as standing side by side in a square niche or recess. Usually husband and wife are thus grouped in Roman sepulchral reliefs, but the great discrepancy of age between the

two, as well as a certain amount of family resemblance in the features, suggests that these are father and daughter. At all events he is an old man, with sunken mouth and cheeks and wrinkled brow, while she is a girl just on the verge of womanhood.

Though by no means a great work, and certainly not the product of a master, this relief is interesting for the evident sincerity of the attempt to make exact likenesses of the persons portrayed, which has been followed with naïve simplicity even to the extent of flattening out one ear of each against the background, in order that it might be seen entire. In spite of its shortcomings the workmanship shows considerable character, and the relief is an average example of the journeyman-sculptor's art of the first century A.D. Upon the background, between and above the two heads, are extensive remains of the coating of red paint with which it was originally covered.

Length 2 ft.  $4\frac{1}{4}$  in. (71.7 cm.); height 1 ft. 8 in. (50.8 cm.). The heads are somewhat less than life size. From the Ferroni Sale, April 1909, Cat. No. 187.

Of the last two numbers one is the vigorously modeled torso of the human part of a Centaur, about half life size, of red marble (*rosso antico*), evidently from a decorative figure of the Roman period; and the other a small portrait-head of a Roman general, laureate, with features

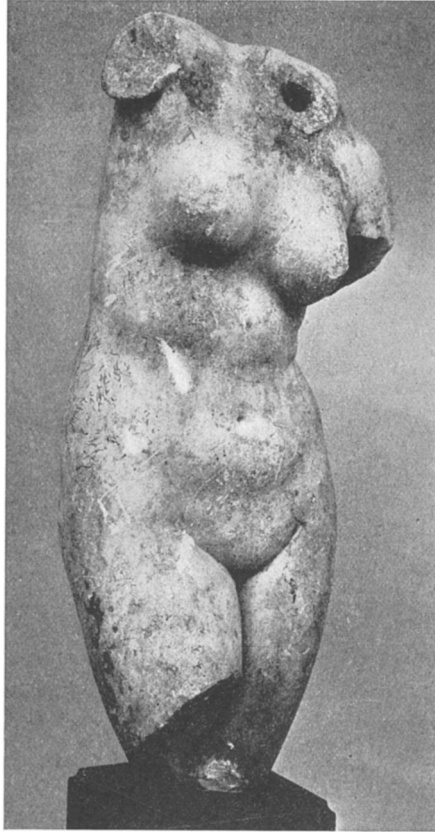


FIG. 3. SMALL TORSO OF APHRODITE  
FOURTH-CENTURY TYPE

somewhat resembling those of Augustus. Length of the face  $2\frac{1}{2}$  inches (6.3 cm.).

Altogether it may be said that the nine marbles purchased during the year have proved of great popular interest; and in conjunction with Mr. James Loeb's gift of the Greek head of a girl and Mr. Morgan's loan of the bronze Eros from Boscoreale, received during the same period, they have added materially to the im-

portance of our modest collection of Greek and Roman sculpture. From every point of view it is earnestly to be hoped that means and opportunities may enable us to continue to develop that collection upon a scale commensurate with the growth of other departments of the Museum, for no art is of greater value to modern life, and in no place are its lessons more needed than in New York.

E. R.

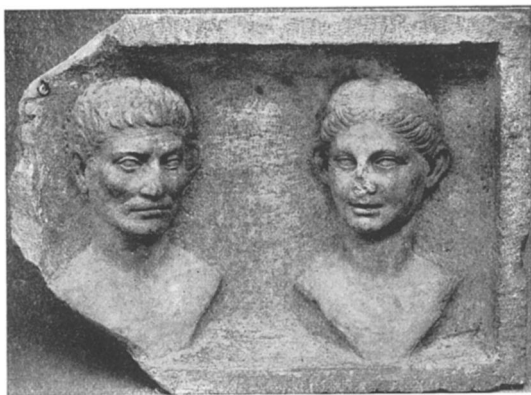


FIG. 4. PORTRAIT-RELIEF, ROMAN, FIRST CENTURY, A.D.